

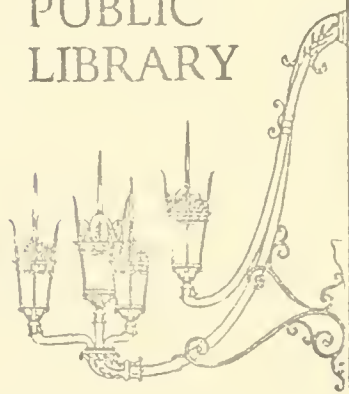
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# Harborwalk

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## Brochure & Sign System

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### Graphic Design Proposal

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**Submitted to:**

Emel Hadzipasic, Senior Planner  
Harbor Planning and Development  
Boston Redevelopment Authority  
One First Avenue (Building 34)  
Charlestown Navy Yard  
Boston Massachusetts 02129  
617. 242. 2822

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**Submitted by:**

Two Twelve Associates, Inc.  
596 Broadway, Suite 1212  
New York, New York 10012  
212. 925. 6885 FAX 925.6988

**Contact:**

Juanita Dugdale



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Two Twelve Associates, Inc. is delighted to submit this proposal for graphic design services to the Boston Redevelopment Authority for the Harborwalk brochure and sign system projects.

We have tried to make this proposal as concise as possible without repeating unnecessary information from our qualifications statement (January 4, 1989). However, to make this document somewhat self-contained we have chosen to reiterate the BRA's scope of work so it is easy to follow our comments and recommended changes. We also describe once more the structure of the team, our references and affirmative action policy.

*The premise of this proposal document is that the Harborwalk project will benefit in several ways by hiring the same group to design the logotype, brochure, and sign system. We have already stated this belief in our qualifications document and wish to reemphasize it now:*

First of all, the brochure will be the first opportunity to create an identity for Harborwalk and also a lasting first impression. It seems logical that this identity should be consistently and harmoniously presented or the concept of Harborwalk will be weakened and less memorable. We suggest that the Authority seriously consider having the logotype designed as early as possible, ie during the brochure project, in order for it to be applied to all graphic communications about Harborwalk, whether on publications, signs, or interpretive labels.



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Secondly, by hiring only one communications team, the Authority will avoid redundancies (which cost time) in briefing and educating the group about Harborwalk's history, background and physical scope .

It makes sense that any knowledge gained during the development of the brochure can also be applied towards the sign system. Not to mention that creative work such as diagrams, maps, photos, illustrations or copy created for the brochure could be purchased economically for use on the environmental graphics if reproduction rights are negotiated through only one source.

We hope that the BRA will consider this possible combination of the two projects and strive to avoid duplication of steps whenever possible.



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# Harborwalk Brochure





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## Recommendations and Changes to Scope of Work: Brochure

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The BRA has provided a thorough and detailed scope of work description as well as a comprehensive accounting of the deliverables and meetings required. We have not altered the deliverables list and in general, we find little which requires changing except the following points:

- Phase II, Preliminary Design, will be restricted only to the exploration of design and editorial alternatives resulting in the selection of the preferred concept. These ideas may be shown at a reduced scale and will probably be schematic, using a sketched presentation style. Illustration/Photography styles will be demonstrated with samples.
- The development of a written draft will occur only after the approval of a general content outline and with an agreement about a general visual approach. In other words, the design will "drive" the writing.
- It should be noted that because we are using desktop publishing techniques to produce all presentations and the final artwork, all drafts will be submitted as copy in position on a layout. This enables the reader to sense how the length of the copy feels in the layout even during the first reading. If for review purposes plain hard copies are also desirable, we will provide them.
- Furthermore, this method of design *eliminates conventional typesetting* because we will be linked directly to the writer by modem and will set the typographic styles ourselves.
- We have also included a separate phase for production, since this work is normally separated out from the design process.
- Finally, we recommend that communication with printing companies happens before final approvals. This is to ensure that the final product can be printed within a manageable budget and is designed with realistic production requirements in mind.

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### *Assumptions:*

Client will provide as much background information as possible  
Client will provide one point person as a client contact  
Client is aware that they are purchasing first reproduction rights only  
unless stated and negotiated otherwise  
Client will assist in procuring approvals according to schedule  
Client will consider the development of the logotype for use in this  
publication (see scope of work for sign system)



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**Scope of Work Summary:  
Brochure**

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**Phase I  
Background**

Review information and materials provided by BRA  
Visit sites  
Meet with BRA for background briefing  
Conduct all remaining research

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**Phase II  
Preliminary Designs**

Explore 3 alternate design concepts and conceptual directions  
Explore possible text approaches and content outlines  
Prepare design presentation for 3 approaches  
(Confer with printer(s) about special effects)  
Present to BRA  
Meet to choose and discuss preferred approach

---

**Phase III  
Design Development**

Develop design for preferred approach  
Develop first draft of text for preferred approach  
Use desktop publishing methods to develop first full scale  
comprehensive showing text and images in position  
(Confirm feasibility of special effects within printing budget)  
Present first full comprehensive to BRA  
Meet to discuss comments and gain approvals  
Hire all special services: photography and /or illustration  
Develop second draft of text, prepare photo captions  
Prepare second (or revised) comprehensive and  
Present to BRA  
Receive comments and make revisions  
Prepare third (or revised) comprehensive  
Submit to BRA  
Present to Harborwalk Advisory Committee  
Present to BRA Board  
Meet to discuss comments and gain approvals  
Refine design and make final edits to text  
Submit final comprehensive for sign-off

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**Phase IV  
Production**

Prepare camera-ready mechanicals  
Proofread and correct any remaining typos  
Complete any final work on illustrations, photos, maps  
Prepare specifications for printer and markup tissues

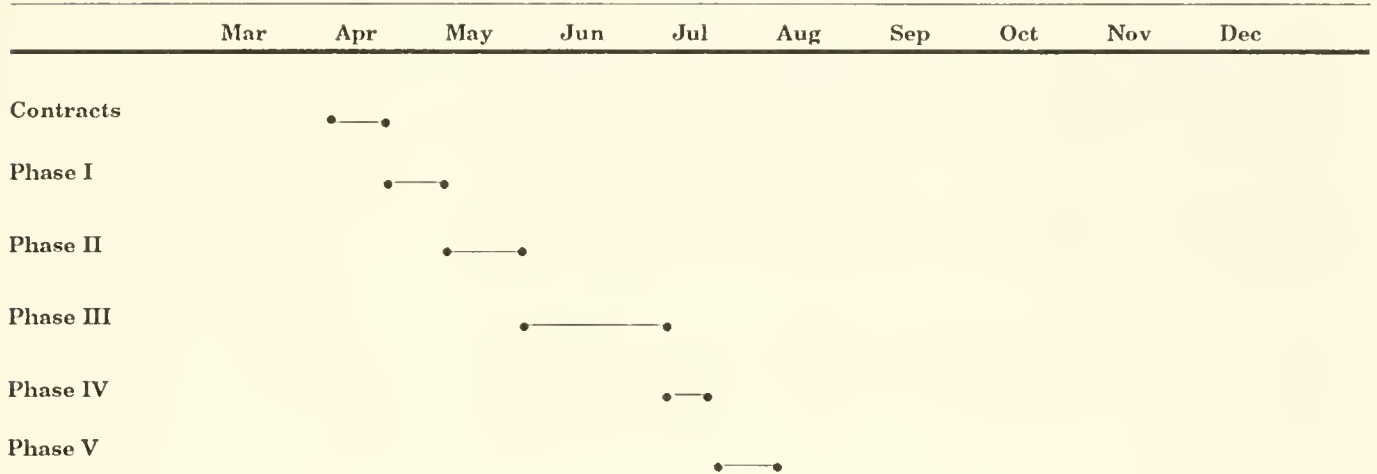
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**Phase V  
Printing**

Supervise competitive bidding of printing  
Supervise preparation and approval of printing proofs  
Review job on press



## Tentative Schedule







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## Design Fees and Design Expenses

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The following is an outline of the graphic design fee estimates for the different phases and stated deliverables of the Harborwalk Brochure design project. We have based our estimates on the following rate structure. *These fees do not include any costs other than reimbursement for time and for expenses needed to prepare design presentations and reports. Special services such as illustration and photography are normally billed directly to the client with reproduction rights negotiated directly.* These rates and estimates apply only until the end of 1989.

Principal (proj mgmt, analysis, art direction):	\$100
Designer: (design devel, electronic design and production):	\$60
Illustrator (Maps/diagrams developed inhouse):	\$60
Writer/Researcher:	\$45

<b>Phase I</b> <b>Background</b> <i>2 weeks</i>	Graphic Design Fee:	\$2,000
	Design expenses:	300
	Editorial research:	1,000
<b>Phase II</b> <b>Schematic Design</b> <i>3-4 weeks</i>	Graphic Design Fee:	\$3,000
	Design expenses:	700
	Writing fee:	1,000
<b>Phase III</b> <b>Design Development</b> <i>6-10 weeks</i>	Graphic Design Fee:	\$5,000
	Design expenses:	1,500
	Writing Fee:	3,000
<b>Phase IV</b> <b>Production</b> <i>1-3 weeks</i>	Graphic Design Fee:	\$2,000
	Design expenses:	500

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**Total design fee including writing & design expenses: \$20,000**

*See next page for cost of special services including photography and illustration*



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## **Expenses: Special Services**

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The following expenses are ballpark estimates only for special services. The need for these services and the extent of their costs can only be determined at the end of phase I.

### **Photography**

Based on \$800 day rate plus processing expenses:

2-3 days of location photography, first reproduction rights only

\$2,000-3,000

### **Picture Research**

Possible budget for researcher's time finding historic photos and/or illustrations plus procuring rights for use but not including use fees:  
\$500



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# Harborwalk Sign System





The creation of the Harborwalk Signage system is an extraordinary opportunity to open up the Boston waterfront to the general public. As designers concerned with public communications, we laud this effort to develop a new public amenity in Boston.

At this time, without more comprehensive discussions, it is difficult to make very specific recommendations about the design of the system. Of course, stylistically, we would examine the environment in which the signs will be placed and create designs which suggest the mood of the waterfront and evoke its history. We will also apply our experience from designing other sign systems and pay particular attention to typical issues which arise:

- Determine the smallest number of sign types possible in order to streamline the system and keep costs down. Differentiate the major purposes of directing, identifying, and teaching. Use maps effectively and reuse the same artwork whenever possible.
- Address the issue of vandalism and materials choice thoroughly: creative selection of materials and mounting materials can add years to the life of a system and make extraordinary visual statements.
- Site the signs sensitively to have a minimal impact on the environment and maximum advantage to the users.
- Make sure that all signs developed for Harborwalk work harmoniously with existing signage and comply with municipal regulations
- Gain approval and support from all groups early in the process!



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The Harborwalk signage system can be broken down into the following categories of signs:

### **Identification**

Gateways and entrance markers

Pedestrian trail marker signs

### **Orientation**

Map panels

Signs to indicate links between Harborwalk and related neighborhoods and other harbor features

### **Information**

On site information kiosks

Off site information kiosks

### **Interpretation**

Historical information panels

Markers of vistas and observation points

### **Regulation and Service**

Public convenience identification signs

Connecting water transportation identification signs

Regulation and safety signs



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## Changes to the Scope of Work: Sign System

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The BRA has provided a thorough and detailed scope of work description as well as a comprehensive accounting of the deliverables and meetings required. In general we find little which requires changing except the following points:

- In Phase III we think the schematic designs can be presented without demonstrating all sign types.
- The logo development might occur sooner than Phase III if it is required sooner for the brochure.
- We have combined the production of the handbook described in Phase IV with the construction documents development in Phase V.
- We have combined the later Phases VI and VII into one phase for the additional contract.

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### *Assumptions*

Client will provide as much background as possible  
Client will provide one point person as a client contact  
Client will assist in procuring approvals according to schedule

Designer will only study the Phase I area from Little Mystic Channel to Fish Pier.

Designs produced in this study may serve as general guidelines for entire Harborwalk signage system but the development of actual design guidelines for the full system is beyond the scope of this assignment.

Because the scope of the interpretive signage is not defined here, the team will prepare an interpretive plan and design specifications for this aspect of the signage but not actual copy and full sign layouts and mechanicals.

Designer will prepare construction documents with full layout detail so that a mechanical for each sign is not required.





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**Scope of Work Summary:  
Sign System**

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**Phase I  
Research and Analysis**

Review all existing information related to Harborwalk  
Visit and photo document site  
Hold briefings with BRA  
Research local legislation that impacts Harborwalk  
Evaluate the relationship of Harborwalk to other harbor  
signage systems  
Analyse and evaluate site factors  
Review data  
Prepare analysis and problem statement and present to BRA  
Compile analysis into desktop published report

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**Phase II  
Master Planning**

Define the scope and content of the Harborwalk signage program  
Consider user groups of Harborwalk  
Develop 3 conceptual approaches to the Harborwalk signage program  
Consider the visual and technical vocabulary of the system  
Present findings to BRA  
Select approach to the signage system  
Confirm recommendations made in Phase I report  
Submit draft desktop published Master Plan report

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**Phase III  
Schematic Design**

Develop 3 visual approaches to the signage system by demonstrating  
the look of key sign types  
Develop 3 visual concepts for the Harborwalk logo and assess the  
use of the logo in the sign system  
Develop preliminary sign schedule  
Determine research, visual and writing requirements for interpretive  
aspects of sign system  
Present concepts to BRA  
Select approach for logo and sign system  
Revise Phase II report and confirm Master Plan for Harborwalk  
signage



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**Phase IV  
Design Development**

Create final design of logo incorporating BRA comments  
Conduct limited research, select visuals and prepare draft text for interpretive signage  
Adapt brochure map design to be applied to on-site maps  
Present this material to BRA  
Create final design of all sign types in the system incorporating BRA comments  
Prepare or adapt previous presentation boards to show the system to public agencies  
Prepare Addendum to the Boston Sign Code.  
Present system to various agencies:  
    Transportation Liason Committee  
    Harborpark Advisory Committee  
    Boston Arts Commission  
    BRA Board  
Make revisions and secure approval of BRA  
Develop detailed sign schedule and location plans for the entire system  
Prepare desktop published report that outlines the design of the system  
Confirm design and scope of the system with BRA  
Determine 5 signs to be fabricated as sample signs

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**Phase V  
Construction Documents**

Produce construction documents for all signage components providing complete data for mechanical preparation, fabrication and installation by a sign manufacturer  
Review documents with BRA and revise as necessary  
Prepare any special artwork required for sample signs  
Prepare schedule and secure estimates from 5 fabricators for fabrication of sample signs  
Review estimates and select fabricator

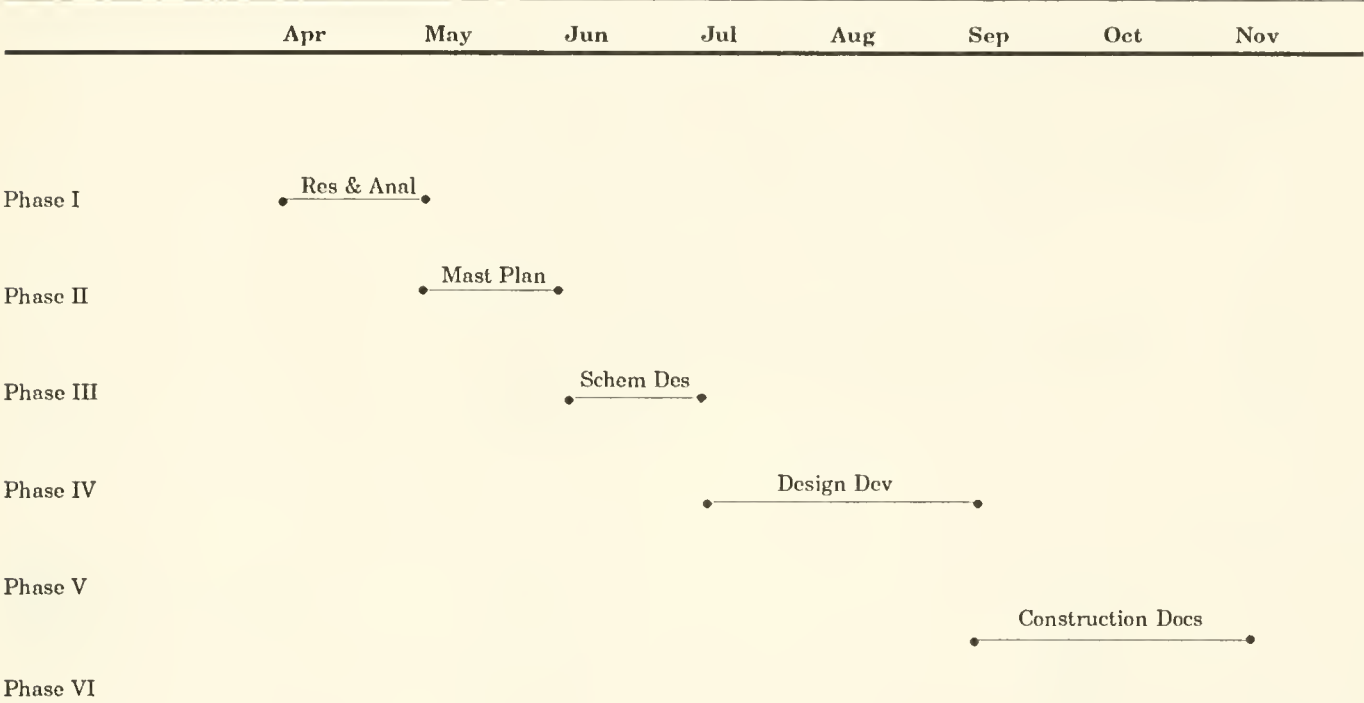
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**Phase VI  
Supervision of Fabrication  
and Installation**

Meet with the selected fabricator to review construction documents and initiate work  
Review shop drawings and supervise fabrication  
Brief BRA on progress of work and review submittals  
Supervise on site installation  
Review completed installation and prepare punch list  
Attend on site review for final inspection and close out of punch list



Tentative Schedule





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## Design Fees and Expenses

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The following is an outline of the graphic design fee estimates for the different phases of the Harborwalk Sign System design project. We have based our estimates on the following rate structure. *These figures do not include any costs other than reimbursement for time and for expenses needed to prepare design presentations and reports. Fabrication costs are normally billed directly to the client.* These rates and estimates apply only until the end of 1989.

Principal (proj mgmt, analysis, art direction):	\$100
Designer (design devel, electronic design and production):	\$60
Architect (architectural, site and context consulting ):	\$50
Writer (writing, research, editing copy):	\$40
Keyboarder:	\$20

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<b>Phase I</b>	Principal:	\$4,000
<b>Research and Analysis</b>	Designer:	1,200
<i>1 month</i>	Keyboarder:	400
	<b>Fee:</b>	<b>\$5,600</b>
	Expenses:	1,500
	<b>Total:</b>	<b>\$7,100</b>

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<b>Phase II</b>	Principal:	\$4,000
<b>Master Planning</b>	Designer:	4,800
<i>1 month</i>	Architect:	500
	Writer:	1,200
	Keyboarder:	400
	<b>Fee:</b>	<b>\$10,900</b>
	Expenses:	1,500
	<b>Total:</b>	<b>\$12,400</b>

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<b>Phase III</b>	Principal:	\$3,000
<b>Schematic Design</b>	Designer:	7,200
<i>1 month</i>	Architect:	500
	Writer:	1,600
	Keyboarder:	400
	<b>Fee:</b>	<b>\$12,700</b>
	Expenses:	2,500
	<b>Total:</b>	<b>\$15,200</b>





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## Design Fees and Expenses

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<b>Phase IV</b> <b>Design Development</b> <i>2 months</i>	Principal:	\$4,000
	Designer:	12,000
	Writer:	1,600
	Architect:	1,000
	Keyboarder:	400
	<b>Fee:</b>	<b>\$19,000</b>
	Expenses:	3,500
	<b>Total:</b>	<b>\$22,500</b>

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<b>Phase V</b> <b>Construction Documents</b> <i>2 months</i>	Principal:	\$4,000
	Designer:	12,400
	Architect:	500
	Keyboarder:	400
	<b>Fee:</b>	<b>\$17,300</b>
	Expenses:	1,500
	<b>Total:</b>	<b>\$18,800</b>

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<b>Phase VI</b> <b>Supervision of Fabrication and Installation</b>	We have not provided estimates of fees and expenses for this Phase. They will determined upon the completion of Phase V.
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# Appendices

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### Principal and Project Manager

**David Gibson** supervises publication design as well as environmental graphics including exhibition, architectural signage and festival design. He has been graphic design project manager for Harbor Festival '86, the public land celebration of the Statue of Liberty Celebration. He was also responsible for the design and planning of environmental graphics for the new Central Park Zoo, under the supervision of Kevin Roche John Dinkeloo and Associates, Architects. Mr. Gibson is currently designing a total visitor orientation program including map guide and a sign system for the South Street Seaport.

He began his career as project director for the Ontario Ministry of National Resources prior to working at Eskind Waddell, a design company in Toronto. Mr. Gibson studied architecture at Cornell University before attending Nova Scotia College of Art and Design. He received his MFA in graphic design from Yale University in 1980. He is a member of the Society of Environmental Graphic Designers and currently serves on the Metropolitan Transit Authority's Art Advisory Committee.

### Principal

**Juanita Dugdale** manages design for publication programs, identity systems and information graphics at Two Twelve. She often works with major cultural institutions such as the Asia Society and the New York City Department of Parks and Recreation as well as supervising design projects for corporations.

Ms. Dugdale began her career at Unimark International in New York City, followed by positions at Siegel and Gale and Freeman Design Group. She has also worked at the Smithsonian Institution and the U.S. Department of Agriculture in Washington, D.C. She received her BFA degree with honors from Wesleyan University CT and her MFA in graphic design from Yale University. A member of the American Institute of Graphic Arts since 1978, she has served as vice president for the New York Chapter.



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**Principal and  
Advisor on Electronic Design**

**Sylvia Woodard** has been responsible for developing the company's computer graphics capabilities in addition to her involvement with publication and exhibition design. Working with clients such as CIGNA Insurance, GTE Sylvania in Boston and the Port Authority of NY/NJ, she supervised the planning and design of specialized computer services used in major public facilities.

Before forming Two Twelve, she directed graphic design services at the Transportation Planning Office of Skidmore, Owings and Merrill in Boston from 1978-1980. She has also worked on signage systems and corporate publications for The Architects' Collaborative, Inc and WGBH-TV in Cambridge, Massachusetts. After completing an undergraduate program in graphic design at Virginia Commonwealth University, she received her Masters degree in graphic design from Yale University.

**Senior Designer**

**Tracey Cameron**, with Two Twelve for 3 years, is senior designer for environmental graphics in addition to her work in publication design. Ms. Cameron was staff designer for the Central Park Zoo interpretive graphics program and for Church Square, the Harlem Urban Development Corporation and Harbor Festival '86. She received her BFA in painting from Hartford Art School and an MFA in graphic design from Yale University. Ms. Cameron also illustrates and designs commercial children's books.

**Graphic Designer**

**Jose Delano** has been a graphic designer with Two Twelve for over two years, providing design support and production assistance for publication design and environmental graphics. Trained at Yale University in the graduate design program, Mr. Delano was a staff designer at Robert Gersin Associates before joining the company. He has worked on publication design for the South Street Seaport Museum and on sign systems for Ohio University as well Rockefeller Center. Also a highly skilled technical artist, he provides inhouse technical illustration, logotype drawing, mechanical production and working drawing expertise. He is a native of Chile and speaks both spanish and english fluently.





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The following consultants and outside services are specialists we would recommend to be part of the Harborwalk project team.

**Writing, Editorial Services  
and Historical Research**

**Michael Folsom** has been active in the public interpretation of industrial and community history in the Boston area over the past decade. He was Founding Director of the Charles River Museum of Industry in Waltham and served as its Director of Exhibits and Public Programs. He also directed "Waltham Rediscovered", a community history project conducted by Brandeis University.

In these roles and as the author of a number of popular books, Mr. Folsom is broadly familiar with the development of Boston's cultural, social, industrial and commercial life, and is practiced in writing on historical and technical subjects for the general public - both in print and for exhibit signage.

**Architectural  
and  
Urban Planning  
Consultancy**

**Curtis Malcolm Davis** has held the position of Development Architect at the Executive Office of Communities and Development, Bureau of Research Standards and Design Review in Boston since 1984. He is responsible for research of program standards and public policy alternatives in housing as well as design review.

He was previously Director of Real Estate Development for the Greater Roxbury Development Corporation where he developed subsidized housing projects. Mr. Davis also conducted policy development and research as project manager for an economic impact analysis as part of an environmental impact statement for the MBTA.

Mr. Davis received his Bachelor of Art in Architecture from Rice University and his Master of Architecture from the Harvard Graduate School of Design.



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**Location Photography**

**George Lumb** is a professional photographer with 15 years of experience and president of **Maritime Photography**, a company based in Bristol, Rhode Island. He provides location, documentary and scenic photography of nautical subjects to major boat manufacturers, corporate sponsors and publications such as *Sail Magazine*. His work has taken him all along the eastern seaboard, the Caribbean, most New England ports. Mr. Lumb's ability to photograph waterfront areas and harbor activities, and his familiarity with the Boston area makes him a useful contributor to the Harborwalk Brochure assignment.

**Picture Research**

**Pamela D. Amster** is a professional photoresearcher based in Boston who locates images internationally for books and exhibitions. Ms. Amster, who offers general picture research as well as a specialization in natural history subject matter, worked closely with Two Twelve on pictures for the NYC Central Park Zoo interpretive graphics. One of Ms. Amster's services is to obtain reproduction rights on behalf of her clients.



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## Affirmative Action

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Two Twelve Associates, Inc. has not formally complied with an affirmative action program for either the State of Massachusetts or New York. However, Two Twelve Associates, Inc. is registered as a WBE (woman's business enterprise) with New York State and is committed to hiring staff and working with consultants on an equal opportunity basis. The Two Twelve staff composition (as of 2/22/89) is indicated below.

Ownership: 33% minority, 66% female

Employees, including owners: 40% minority, 50% female

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For the Harborwalk project, Two Twelve has put together a team of staff members and consultants that will provide the special skills required to produce the highest quality design products possible while also complying with affirmative action requirements to the best of our abilities:

### **Team**

Staff members: 25% minority, 50 % female

Consultants: 50% minority



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### Item 2

We have supplied the following references in case the Boston Redevelopment Authority wishes to contact project managers or other professionals with whom we have worked on both publication design and environmental graphics.

Daniel Pisark  
Director of Operations  
**South Street Seaport Museum**  
207 Front Street  
New York New York 10038  
(212. 669. 9400)

Wendy Feuer  
Director, Art for Transit Program  
**Metropolitan Transit Authority**  
347 Madison Avenue  
New York New York 10017  
(212. 878. 7452)

Christopher Pullman  
Design Manager  
**WGBH Studios**  
125 Western Avenue  
Boston Massachusetts 02134  
(617. 492. 2777)

Mr. Jim Murtagh  
Curator of Animals  
**Central Park Zoo**  
830 Fifth Avenue  
New York NY 10012  
(212. 439. 6502)

Mr. Thomas Lurcot  
**The Ehrenkrantz Group + Eckstut**  
399 LaFayette Street  
New York NY 10003  
(212) 353-0400

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WATERFRONT  
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1989

AUTHOR

HARBORWALK BROCHURE &  
SIGN SYSTEM

TITLE

DATE  
LOANED

BORROWER'S NAME





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